THE AERONAUT.

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– Gentes mahunt ortus
Miari, quam nosse tuos –
LUCAN.

Man rather wonders at the
Than strives to pierce thy mystery.
ANON.

Thus, by what we have already said, we may easily perceive with how much ease hieroglyphics could be employed, in natural philosophy, as well as in theology. The symbols of each of the gods presiding over the different elements and properties of

matter could be compounded and employed in the former - and fancy lending her expansless powers in arranging the mysteries of the latter, produced an admirable system. We are not to suppose that in the days of their use, they were attended with any difficulty in being decomposed and understood. If this should excite our wonder let us regard the thirty six thousand Chinese characters, to which the Egyptian symbols bear no comparison in number. According to an author whom Calmet has quoted in his dictionary of the bible, six thousand distinct hieroglyphics are the most the moderns have been able to discover; and of these too, he says that many must have been the same, which time or ill usage has disfigured.

In mentioning a few of the particular hieroglyphical simili-

tudes, not representing Gods, we should not follow any regular plan - the scantiness of the number and nature of the subject do not admit of any.

1. A triangle inscribed in a circle. This, says the French author so often quoted, signifies that the world was made by the unerring wisdom of God. Wherein the idea is conveyed he does not attempt to show - nor do we discover how it is done ourselves. If we might be permitted to hazard any conjectures upon the subject, we should refer to that early and universal prevalence, respecting that mysterious doctrine of Christianity relating to the triune Deity. That three was a sacred number among the ancients we well know - for instance in the Greek and Roman mythology the three graces and sacred three times three, who presided over art and science. May we

not also trace some analogy to this belief, in the very theology of Egypt itself? Osiris, Isis and Nilus seem to have been the first of their Gods — one the parent — the other communicating life and quickness and energy to all — the third the offspring? And if it were so, this Hieroglyphic would easily and beautifully show, the deity, who is surrounded by eternity; of which the circle was a symbol of; having neither beginning or end. It is almost unnecessary to add, that to express this idea, the same symbol is yet employed in many churches in our own time.

2. The outstretched wings, beneath which all appears to expand without an end, were also symbolical of, and shadowed forth Eternity. In this as well as in many other respects, we perceive a similarity to the institutions and religious worship of the Jews —

Here, the symbol of Eternity, coincides with the outstretched wings of the cherubim, who covered the tabernacle.

3. The immortal soul had for its character a globe with wings out of which a serpent emerged. This is said to have altogether a theological symbol. The wings were those of a falcon - of whom we have already made mention. The globe represented the divine essence; whose centre said they was every where and whose circumference - no where! The serpent twining through, being itself a mark of eternity, here denoted the vivifying and all pervading power of the Deity.

4. A finger upon the lip denoted silence - and in theology, Harpocrates one of their god was represented in this posture; signifying that the uncreated ineffable nature of the divine author of all things, was not to be searched into, and might not be scanned, by

man's weak finite intellect.

5. Three pitchers was another symbol. Isis herself is represented by some as holding a pitcher in her hand, alluding undoubtedly to the Nile, to whom these three also had reference. By them she expressed the causes of its annual rise, and periodical inundation, which always have remained a mystery, and the knowledge of which seems to be yet a desideratum in science. The ancients however (says Sandys,) supposed the causes were; 1. the earth, which of itself is apt to breed and bring forth water - 2 ndly the addition the waters of the river received from the South ocean, where they supposed that it had its original; and 3 dly the rains which fell in Aethiopia. The pitcher was here, certainly a

most simple, and at the same time appropriate hieroglyphic.

6. The palm tree, the Egyptians held to be the perfect resemblance of a man. For it produces ~~no~~ fruit, that is the female, except it be planted near another of the opposite description; when its top branches bend over, till they touch those of the last mentioned kind. It is said to have also on the top a sort of brain - which if corrupted, the tree perishes. There are strings on the top resembling hair - the long branches look like arms; and the dates they thought resembled fingers.

7. That mighty monarch of Egypt, the conquering Sesostris, erected in the vanquished countries which bowed to his yoke, pillars, on which were engraven hieroglyphics, containing a record of his victories and also shewing the disposition of the people

with whom he had [illegible] to deal, and the resistance he had met with. If he had found a stubborn people, who resolutely maintained their violated rights, he complimented them with the symbol of a man – On the contrary if their struggle had been feeble, to represent them as enervated and unwarthy he shaved the naked body of a woman, or part of it, carved as a memorial.

8. The Pyramids of Egypt have always commanded the wonder of succeeding ages. We are now however only to speak of their original, and hieroglyphical signification. Pyramis, is supposed to be derived from πυρ fire – and as the flame has a broad foundation and gradually ascends to a point, such is also the nature of this figure. The ancients by it, expressed the original of all things. beginning in chaos without a de-

fined form, but gradually taking a figure, assuming a local habitation and a name. God the sovereign essence being the point of the pyramid, as he is the undivided fountain of universal nature - flowing in constant stream from that original, in every direction.

9. The Sphinx, besides the meaning which we made mention of in our last number, also represented in the hieroglyphics a harlot - The front being that of a beautiful virgin - the body that of a lion - a symbol just and natural to denote that the arcana of religion too deep for the gross intellect of the ignobile vulgus should be concealed in enigmatical expressions the priests erected them in the entrances of their temples and sacred places - They grew to be an article of architecture and were multiplied in the country.

10. Its an instance of a sentence conveyed in hieroglyphics, the following energetic moral maxim is extracted from Sandys' travels. The original was said at the time in which he wrote to be portrayed in the porch of Pallas-Neva's temple at Sais.

An Infant	An old man
	A falcon.
A fish	A sea horse or hippopotamus

The infant denotes those who come into the world - the old man, those who go out of it - the falcon god - the symbol of a fish denoted hatred, because that race were the offspring of the malignant deity Typhon, the sea. The hippopotamus signified injustice, from a reason already assigned. The sentence thus would read thus — " O ye who enter into the

"world and who go out of it, God hates
"injustice." ---

I shall only mention one other instance, as it serves to throw light upon another and a very interesting subject - I mean prophecy. In the palace of Persepolis (Voir Calmets Dictionary &c.) several figures, or hieroglyphical delineations are found, one of which seems to be an exact prescription, a representation of that prophecy in the VII. chapter of Daniel.

I saw a lion
Having eagles wings -
The feathers were plucked &c.

These obscure and often mysterious symbols, seem to be peculiarly adapted to prophecy - and in the instance just taken notice of, the sculptor could have expressed every individual

circumstance, as well as the scribe.

Let us now take some notice of the manner in which the hiero: glyphics were sculptured. They are said to be of four different sorts— either just delineated and as it were scratched in the stone, that is with a simple outline; or cut in and hollowed out entirely as to the body of the figure - a third sort so cut as that the prominent part of the symbol was even with the rest of the stone and a square circle hollowed round it— and fourthly, some were in 'basso relievo' or totally unprotected by any guarding protuberances.

Such are the scanty and unconnected reprarks, which we have been enabled to collect, respecting the ancient system of hieroglyphics

phics - a system admired and honored in its own day among all contemporary nations! The sages repaired to Egypt to be initiated into its mysteries, and being cultivated by many successive generations, it attained a point of perfection, which was in the days of its glory unrivalled.

Egypt has played away in the catalogue of civilized nations. Time has trampled upon her splendor, her pomp and dominion - Yet still the arts and sciences she first taught mean to cultivate pursue their course to perfection; and still the Pyramids survive! The writers of ages lies vainly buried round their heads, and while their origin and use are lost - forever in the obscurity of centuries, they stand and speak any culture, a monument of the power and industry, the labor

and the vanity of man!...

ODE TO EGYPT.

Back ere time's tumultuous wave
Sped O muse! thy gloomy flight
Mark the sullen billow rave
Mark the mightiest nations grave
Mark their low, repulsive blight.

See where yonder scanty tide
Drags along its shiny bed—
Now it rises in its pride
Now its waters whelming wide
Pan their mighty deluge spread
Lo! again the tide returning,
Blooming from the lov'd embrace
Bounteous earth no longer mourn:
clad with brightest beauty burning
Yields her plentiful increase
Parent of a numerous race!
Whence art thou? and who
thy sire?

Mystic is his dwelling place
His dark footsteps none may trace
None his native home inquire!

How like thee the land thou gladdest
With thy renovating sunlight
How like thee, the land thou madst
Great whendays the darkest saddest
Sunk – when all around was night

None thy origin may know
Cloaks the blackest cover all –
Clad in thy proud overflow
In the flames of science glow
In the storms of dullness fall.

Ile, the great destroyer stalketh
Triumphing in the pride of man
Who fond fool! of glory talketh
The restless mechanic walketh
Piercing that bright dream how vain!

Why art thou incensed O time!
All is desolation's prey –

hunched is Egypts mighst sublime
Science mourns O king! thy crime,
Mourns in heart thy ruthless sway.
Swift thy runs the magic sand,
and thy blade is sharp as ever!
But the Pyramids must stand
Till for aye is sheath'd thy hand
and thy glass be noted never!
Golden pinioned son of Jove
Lo! I see thee track thy way
and the train that with thee move
Brilliant from the realms above
Time can never mark his prey
yes despair! destroyer hoary!
Cast thy ruthless weapon low
while unburied lies the muses glory
Egypts fame and Egypts glory
Shines the bright and morning
star!

S.

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